

THE

# Capitol

NEWS

FROM HOLLYWOOD

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Goodman Goes Capitol



EDITED BY DAVE DEXTER, JR.

## At Deadline

Stuart Foster, stranded when Tom Dorsey junked his band after a New York Theater date last month, returned to California and joined Bobby Sherwood's band as vocalist. It's significant that Sherwood is also a singer and that TD happens to own the ballroom in which Sherwood's crew is playing. Lynne Stevens and Phil Washburne, trombonist, also handle an occasional vocal with Bobby. But Foster is getting top billing under the leader.

Cab Calloway will probably be the Avodon Ballroom attraction in April.

Les Brown, still vacationing at his Beverly Hills home, has gained 11 pounds since quitting the road and his doc has put him on a diet. Les will reorganize soon with Butch Stone, Jimmy Zito, Ted Nash and others returning to key chairs. Right now Les is all wrapped up in building a classical record library. He's buying albums by the dozens.

Dave Barbour's recent illness, following a stomach operation, threw a scare into everyone who knew him even slightly. He had at least eight transfusions before he passed the critical stage. And five doctors.

The Scamps, a Kansas City combo, signed Capitol contract. Four men and a girl sing and play a dozen instruments in a knocked-out manner.

Bill Willard of AFRS, Announcer Gene Norman and top bands and singers are presenting sock "in person" shows every Monday at Vets' Hospital in Pasadena. The shows are recorded and sent overseas to men still in service.

Harry Owens reorganizing a band.

Gene Autry is busy on a Republic picture in North Hollywood. . . Spade Cooley planning a fast cross-country tour soon with 25 in his troupe. . . Jimmy Wakely is back in Hollywood again, splitting his chores between Monogram Pictures and recording for Capitol.



## DAVE DEXTER'S surface noise

### With One Foot on the Brass Rail

SURE IT looks better. Couple of months ago all the bands were in a hassle, leaders were firing good men, and Les and Woody and Tommy and G'knows how many others tossed in the towel. Now they're gettin' back in action. The panic's over, follow me? Don't mind if I do—here's to ya' and let me get the next ones. As I was saying, things are brightenin' up all over. Salaries ain't what they used to be but with the world like it is today just what is, willya tell me please?

The music biz gets screwier every day. A little ice over this way, if you can spare it. That's better. Where was I? Oh, sure, the music biz. . . Consider Woody Herman. The guy's beat, physically speakin', he's had to chuck his combo, his taxes are due and his new house ain't paid for. He comes home to California, rests awhile with his wife and kid and then—strictly for personal boots, ya' understand—he takes over as a disc jockey for just three hours one day a week. No, now, I insist. Here's a fiver, Jack, and keep a half for your efforts. Well, with Herman as I was saying, he spins biscuits one day a week for flat AFRA scale just as a gag with his pal Al Jarvis and 20 other jockies around town get real huffy, salty, almost condensed, you might say. They shake their fists at Herman—and him weighing 140 pounds when he ain't underweight—and threaten to ban his records off the air. Haw! Herman laughs like hell and so does Jarvis and so do all the musicians and guys who know about the deal—all except the jocks. They're sore. In spades. You think them guys are going to make or break Herman or any other band that's gotten there the hard way over a period of numerous years? Go ahead, laugh. I'd join ya' if it wasn't so serious. I'll join ya' anyway.

No, I've had enough. Well, it's swell of you. Another going down to the place where the others went won't hurt nothing anyway. Shove me that peanut bowl, too. I had to skip lunch today. Well, if you want to know what a whacky world the music biz is, latch your tabs to what I'm saying now. And pass that ice along again if you don't mind. Seems extra warm today for March. Well, it's getting so you can't figure anything for sure. Frankie Boy applies for a permit to carry a heater, a real rod, and he has all the newspaper boys shooting off flash bulbs when he gets his pinky-prints stamped. What's he afraid of, the 14-year-old bobby-soxers he banned from his broadcasts? My turn, please allow me. Two of the same, Jack, and hit it with ice this time. Keep a half for yourself—taxes don't leave a workin' guy nothing these days and I'd as soon you had it as Sammy and his revenue agents.

Yep, yessirree, the world and the music biz are plenty snafued. Shove them peanuts this way. You gotta enough ice there? Well, you heard about all the so-called "experts" and "jazz critics" who resigned from the Esquire board because they said Ernie Anderson used the '47 book for an Ed Condon press manual? No, no, I'm doing fine. You go right ahead. . . well, all these characters who voted for the all-star band for Eskey are real huffy about Anderson and the Condon mob. Sure, there was too much Condon, and those ghosted articles were a howl, and the book turned out pretty sad. But riddle me this—and pass the ice—just how many of those guys could have put out a better book? Yeah, that's your answer. Writing record reviews ain't like editing an annual. Name me one, just one, of those characters who could put out a better book than Anderson. Okay, okay, maybe you're right. He's one of the few who could. But not more than three or four you gotta admit.

How about that? I stand up and my legs are stiff. Guess I'm not gettin' as much exercise as I should. No, it's nice of you and don't think it ain't been nice but I'm an hour and 20 minutes late right now and the bus excuse is no good anymore. As I was sayin' a while ago, things are looking better now even though a lot of screwy things happen like Open the Door and Frankie Boy with a revolver and all the independent record companies sinking under. Well, if it's a quick one I guess I can. Does it seem hot in here to you too? Mighty warm for March. Now you take Stan Kenton. He's a hard one to figure out. Hey, shoot the ice along, Jack. And keep a half for yourself. Kenton's still the same big rugged farmboy, you understand, that he always was when he was hanging around Earl Carroll's pit. But. . .

# L. A. Jockies Gang Up on Woody



**DOUBLE-HEADER attraction on a recent AFRS "Mail Call" program aired for servicemen still overseas in occupied areas, Ella Mae Morse and Johnny Mercer enact the title of Mercer's newest record on the Cap label, "I Do Do Do Like You." But Johnny's got nothing on Ella Mae; her new "Pine Top Schwartz" etching with her own Boogie-Woogie Four also appears to be destined for sock popularity. Her "Hoodle Addle" ain't considered bad, either.**

## Hi-De-Ho Bags Lamare

Taking up where Ray Bauduc left off, Guitarist Nappy Lamare assumed leadership of a jumping 5-piece combo on Feb. 7 and opened to a jammed house at the Hi-De-Ho Club on Western Avenue in L.A.

Bauduc and Lamare were working together until Jan. 20, when Ray decided to rejoin Bob Crosby as drummer. La-

mare kept the combo together, and the Hi-De-Ho offer came through two weeks later. Johnny Plonsky, trumpet; Wilfred Wylie, piano; Jimmy Pratt, drums, and Tino Isgro, tenor sax, round out the lineup. Lamare, for 15 years a national fave for his work with Ben Pollack and Crosby's old Dixieland group, sings the vocals and pecks out hot gitbox solos.

## 'Unfair to Us,' Herman Is Told

**ALARMED OVER** what they term an "invasion and encroachment upon our jobs," 20 prominent Los Angeles radio jockies have organized and are setting up a plan which, they hope, will discourage bandleaders from becoming disc-whirlers and endangering their own vocations.

The jockies have been meeting every Tuesday night in Hollywood and only two, Al Jarvis and Maurice Hart, are reported uncooperative. It all started in January when Woody Herman took over Jarvis' Saturday three-hour KLAC session. The other jocks, indignant that Herman would compete with them, agreed to ban the airing of Herman's records.

Herman, however, continues on the KLAC program every Saturday and Al Donahue, Tommy Dorsey, Bob Crosby and other maestri are said to be seeking similar berths with independent stations in the L.A. area. The jockies also are setting up a code of ethics which will prohibit free plugs and other "abuses" to which they are regularly subjected.

Jarvis and Hart argue that a band-leader has a perfect right to spin records, if he chooses. Herman considers the whole thing a gag. But the jocks, including men like Bill Anson, Carl Bailey, Ted Lenz and Pete Potter, are plenty hot under the collar.

## Tommy Pederson Forming a Band

And now it is Tommy Pederson, trombonist, who is building a big band. The former Raeburn slide man, booked by Wm. Morris, has been rehearsing a crew which features Billie Rogers, trumpeter and singer, and Corky Corcoran on tenor.

Pederson said he was trying to land the Monday night Palladium job which Opie Cates has held for two years. But nothing was definitely set at press time. Corcoran will probably rejoin Harry James when Harry gets rolling again shortly.

## Johnson on Central Ave.

The tom-toms of Cee-Pee Johnson, and the Johnson band, opened at the Down Beat Club on Central Avenue in Los Angeles Feb. 5. The leader has a contract calling for eight weeks at the nitery.



off the cuff

**HOLLYWOOD**, a hamlet noted for its three-tenor society bands, rumba combos and occasionally, hot groups, is suddenly aware of a radically different type of music. Jascha Datsko plays a fiddle and leads a gypsy ork at the Somerset House, but his unconventional approach and smart showmanship are racking up new attendance marks at the eatery. Next Datsko stint: moon pictures.

Bill Leyden, KMPC wax-whirler, was saluted by Radio Life mag for having "the most convincing voice of 1946." Rod O'Connor of Red Skelton's show ran second. The mag is read every week by 45,000 west coast dialers.

Mrs. Jack Teagarden entered the publicity biz.

New Chesterfield record show over Don Lee-Mutual net of six west coast stations was teed off by Pete Potter.

Wingy Manone's life story will eventually appear in book form. The New Orleans trumpeter, now working a job in Elko, Nev., has been collaborating with Paul Vandervoort for several months with an eye towards fall publication. Vandervoort is top free-lance scribbler and correspondent for "Band Leaders" mag.

Pianist Henry King and ork set to open the Mark Hopkins, San Fran, on April 1.

Georgie Bassman drew assignment at MGM to score the next Van Johnson opus, "Romance of Rosy Ridge." He's using 60 men on the soundtrack.

The welcome mat, to use a cliché, is out for Beryl Davis. She just arrived here from London and will take a fling in films as a singer. For several years she's been as popular throughout Great Britain as Dinah Shore and Jo Stafford are popular here. Miss Davis, a looker, is the star of Wesley Ruggles' British film, "London Town," which will be exhibited in the U.S. under the title of "My Heart Goes Crazy."

**Johnny MERCER**  
with PAUL WESTON and His Orchestra

**'I DO DO DO LIKE YOU'**

CAP. 367

**JOHNNY MERCER and THE PIED PIPERS**

**'Movie Tonight'**

Capitol Records

**LATEST RELEASE!**



**HERE'S HOW the Dorseys look in their own movie, "The Fabulous Dorseys," which is now being shown coast to coast. Tommy, with tram, just bought a powerful speedboat and is having it shipped to California. Jimmy is playing in New York with his band. The film, with Janet Blair as star, is based on the careers of the two fighting brothers. Actually, however, it turns out to be semi-factual.**

Kenton Eyes Pacific Coast One-Nighters

Coming out of the L.A. Avodon Ballroom on March 3, Stan Kenton's band goes into the Pacific Northwest for a long series of one-nighters starting March 4 in Santa Barbara.

The tour, with June Christy, the Pastels, Vido Musso, Kai Winding, Eddie Saffranski, Shelly Manne and the other Kenton regulars hitting one city after another, shapes up like this:

Hanford, March 5; San Jose, 6; Stockton, 7; Sacramento, 8; Municipal Auditorium in San Francisco, 9; Marysville, 10; Eureka, 11; Salem, Ore., 12; Portland, 13; Seattle, 14; Bellingham, Wash., 15; Seattle (concert), 16; Vancouver, B. C., 17; Wenatchee, 18; Spokane, 19; Walla Walla, 20; Klamath Falls, 21; Oakland, week of 22 to 27 at Sweet's Ballroom; Fresno, 28; Long Beach, 29.

Kenton then will spend three full days recording for Capitol in Hollywood before striking out, in April, for a Texas tour that will keep his group in the Lone Star state through April 23.

Unlike many another top maestro, Kenton feels he should take his band on the road and play even the smaller towns where big name attractions are never seen. "Personal appearances," he says, "are the lifeblood of a band or a singer. But most bandleaders dread the road. We'll play anywhere if the fans want us."

The rumored marriage of Miss Christy to Bob Cooper, Kenton's tenor saxist, went off in lavish style on Jan. 14. While in Hollywood this trip the band also made a two-reel musical short at RKO Studios.

Bigard Fronting Another Quintet

Bouncing back into nitery work after a brief fling in the movies, Barney Bigard opened in February at the Melodee Club in Los Angeles with a new quintet in which Bob Bain is featured on guitar, Bruce McDonald, piano; Jimmy Landrith, drums, and Bob Stone, bass, round out the combo, with Barney setting the pace on clarinet.

Bigard is seen in the new "New Orleans" picture as a member of Louis Armstrong's band. For several years, since he quit the Ellington unit in 1942, Bigard has made L.A. his permanent home.

Bingo! Crosby Lands Peggy Lee

New Wald Ork Jumps Lightly

Faring well on his current stand at Ciro's on the Sunset Strip in Hollywood, Jerry Wald and his new string band are reviving memories of the original Artie Shaw combo of 1936. The music is soft, but it swings.

Wald is featuring dark-haired Nick DeLano, a Dave Hudkins discovery, as male vocalist. Most prominent among Jerry's sidemen are members of the rhythm section, including Nick Pellico on drums, Ray Sherman, piano; Jess Bourgeois, bass, and Tony Rizzi, guitar. They've played with all the name bands.

Gene Sherry is holding down the French horn chair and Jerry is using only one trumpet, played by Red Borland. Three fiddles, a viola and a 'cello round out the personnel. The group just completed work in Columbia's film, Broadway Baby, a Sammy Katzman production. The leader's Shavian-styled clarinet takes care of the bulk of the solo spots.

Les Brown Drummer Opens His Own Shop

Dick Shanahan, for several years the drummer in Les Brown's band, has opened his own tub shop in Los Angeles. The young paradiddle peddles equipment and gives lessons. His shop is at Melrose and Cahuenga. Dick expects to rejoin Les Brown when Brown reorganizes shortly and will then operate his establishment by remote control, he said.

'Richard' Band Hires New Trumpet Player

Jack McVea hired Sammy Yates to replace Joe Kelley on trumpet last month as the band was cashing in on its daffy "Open the Door, Richard" version. McVea, a former Lionel Hampton saxophonist, is one of the six composers of the tune.

Auld Drops Plans for Hollywood Disc Shop

After much talk and investigation of locations, Georgie Auld suddenly abandoned plans to open his own record store in L.A. and returned to N.Y. in February. He had even signed a lease and ordered discs.



**BING GRABS Peggy, for radio, of course. After a half-dozen guest shots with Crosby on the Philco show Peggy finally signed for a regular spot, and can be heard chirping with Der Bingle every Bingsday from here on out. Above, Peg presents her newest coiffure on a "Sound Off" program with Mark Warnow's ork over the Mutual web. It's an army-sponsored show. The ornate cigaret box which Peg clasps was presented her by Warnow following her "Sound Off" appearance.**

Dave Barbour Also Signed by Philco

Recovering rapidly from a major stomach operation, Dave Barbour was back in action in mid-February with his guitar. His wife, Peggy Lee, meanwhile came to terms with Philco and is now being featured every Wednesday on Bing Crosby's transcribed airshow.

Crosby and Philco, in signing Peggy for the top fem vocal slot, also were eager to put Barbour's signature on the same contract so that his box—amplified electrically on some tunes—can back Peggy in the manner in which she's so long been accustomed.

Carlos (Tone Deaf in the Market) Gastel, who manages Peggy and Dave, also revealed that negotiations for the Lee-Barbour combination to take over the entire program for the summer, while Crosby vacations in England, are progressing nicely and that contracts for same are "more than likely" to be signed by March 10.

Peggy's latest coiffure (see photo) also is attracting comment in Hollywood these days.

Gerald Wilson's Band Current at Berg's Club

The trumpet of Gerald Wilson, his band and Mabel Scott, singer, replaced Louis Jordan's group at Billy Berg's Hollywood nitery in early February. Tiny Brown, singing bassist who worked with Slim Gaillard two years, leads the new intermission trio.

Art Kassel Goes East

Following his long run at the Aragon Ballroom in Ocean Park, Art Kassel took his orchestra back east and will open on March 11 at the Schroeder Hotel in Milwaukee.

**ANDY RUSSELL**  
with PAUL WESTON and His Orchestra

**'Anniversary Song'**

Capitol Records CAP 368

**'My Best to You'**

From the Columbia Picture "The Jolson Story"





**MOST EXCITING** new small combo to come up the Hollywood pike in several seasons is Johnny White's Foursome at the Rounders Club on Sunset Boulevard. White, whose hot vibes were part and parcel of a recent Benny Goodman band, is pictured with his mallets and three sidemen, Johnny Smith, clarinet; Guy Scalise, guitar, and Rollo Garberg, bass.

# Exciting New Combo Led By Former Goodman Star

"Most young guys make their mistake by rushing things too much. I'm in no hurry. I want my group to be perfect before we tackle bigtime radio and records."

That's straight from Johnny White, the personable young vibraphone star whose new quartet is racking up solid box-office takes at the Rounders Club in Hollywood. Just 24, White also doubles piano and clefs arrangements.

For a year White was featured with Benny Goodman, and is heard on many a sextet disc made by BG. "We want to hire a girl singer," says Johnny, "but we are biding our time until we find one who is really outstanding. Our outfit tries to combine musicianship with commercial appeal; we believe we can present music that the critical professional musician will enjoy and still have the

# Andy Russell Planning Big Mexican Movie

His role in "Copacabana" movie finished, Andy Russell this month was negotiating to star in a Mexican motion picture to be produced below the Rio Grande this summer.

Russell, still heard Saturdays via CBS on the Hit Parade program with Mark Warnow's music and alternating fern canaries as guests, said that the Mexican flicker would be directed by Larry Ceballos and would shape up as a "modern" version of "Don Quixote."

## Two Versions of the Film

"Most of the exterior scenes for the picture will be filmed in the resort town of Tortine," said Russell. "The interior scenes will be made in Mexico City, where lavish studios comparable to Hollywood's finest are in use every day. The preliminary plans call for a Spanish and an English version of the same film, with a different supporting cast for each."

Lina Romay, MGM star who has been rumored for a role opposite Russell, probably won't sign contracts for the Mexican venture. MGM is likely to prohibit it.

## "Sugar King" Backs Picture

The "angel" behind the Mexican movie is said to be Aristides Fernandez, a fabulously wealthy sugar planter. It will be Andy's first job below the border, although he has spoken Spanish fluently since he was 5.

# Garland Finney Dies; Four Others Go, Too

Death struck the west coast last month at the same time several prominent musicians were dying in the east.

Garland Finney, for many years a popular California jazz pianist and member of Local 767 of Los Angeles, succumbed to a heart attack. News also reached here that former Woody Herman trumpeter, Sonny Berman, just 21; veteran riverboat pianist, Fate Marable; Dixieland trombone player George Lugg; and Sammy Kaye vocalist, Arthur Wright, had died in other sections of the U. S.

# Fio Rito Reorganizes

Ted Fio Rito, pianist and tuneclaffer, reorganized in February and opened with his new combo of 11 men at the Imig Manor in San Diego.

# Benny Goodman in Capitol Debut; Mercer Teams Up to Chant Lyrics

(Photos on Pages 8 and 9)

**AFTER EIGHT** years on another label, Benny Goodman will make his recording debut on Capitol the week of March 10-17 with four extraordinary sides by his full orchestra.

Goodman will couple two Mary Lou Williams originals, "Lonely Moments" and "Whistle Blues" to form his first Capitol record, a disc which will go down in the books as No. 374. Benny's clarinet carries the solo load.

## Then Come Vocals by Mercer

Then Johnny Mercer will join BG on another new etching, No. 376, to sing the vocals in front of the jumping Goodman ensemble. The tunes include "It Takes Time" and "Moon-Faced, Starry-Eyed," latter ditty a warm smash from the sock "Street Scene" Broadway show.

The Mercer-Goodman collaboration will mark their first waxing, together, since they grooved Count Basie's "Sent for You Yesterday" nine years ago for Victor. At that time they were co-featured on a radio show sponsored by Camel cigarettes.

Benny has been living quietly, at his home in Westwood a few miles west of Hollywood, since early December. He plans to remain on the west coast until April, at least. With him here are his wife Alice, their daughters Rachel and Benjie, and their dog, Muffin.

## Accordion in His New Sextet

Benny, who has occupied a top rung on the success ladder since 1935, when his struggling young band suddenly clicked on an engagement at the old Palomar Ballroom in Los Angeles, will also record with his new sextet for Capitol.

The latest edition of the sextet features an accordion played by Ernie Filice, a young Californian who has been broadcasting with Goodman on Monday nights the past month via NBC on the Mobilgas show with Victor Borge. Filice gets a different sound than other box-squeezers, and Benny indicated he would keep Filice as a permanent star of the small combo.

## Jess Stacy at the Steinway

The Goodman orchestra also is packed with extraordinary musicians. Jess Stacy covers the keyboard in both the band and sextet. Old-timer Sam Weiss, who drummed on BG's first records more than a decade ago, again is holding down the percussion chair. Babe Russin, Heinie Beau, Red Ballard, Lou McGar-



**FIRST ACCORDION** pusher ever to be featured by Benny Goodman is young Ernie Filice, who is starred by BG in the sextet. Ernie and his box made their debut with Benny on Goodman's Monday night NBC program from Hollywood. It's a happy combination.

arty, Allan Reuss, Larry Breen, Skeets Herfurt, Charles Gentry, Uan Rasey, Ray Linn and others make up the remainder of the personnel.

## Art Lund Out on His Own

Tommy Todd, young pianist who has attracted wide attention in the last year on the Pacific coast, has been contributing numerous arrangements of the "modern" mold to the BG books. Benny also has been experimenting with the manuscripts of Johnny Thompson, Dave Cavanaugh, Bill Gillette and George Siravo.

Art Lund is definitely out of the

band, Goodman disclosed. Benny had a contract with the big baritone but abrogated it last month and Lund now is starting out as a single with a motion picture about to be signed. Peculiarly enough, Lund then signed Freddy Goodman, Benny's younger brother, as personal manager. The parting of Lund and BG was amicable, both declared.

The new Capitol contract with Benny is for several years. Benny will be given considerable leeway as to the material he platters, and it's probable that he will come through with discs featuring everything from a hot trio to a symphony.

The band—and sextet—are playing no one-nighters and none are contemplated. Benny intends to concentrate on recording and radio. Nor will Goodman play a ballroom during his current west coast stay.

# 'Celestino' Pops Up With New Ork

Newest Latin-American orchestra to take shape in Hollywood is the one which last month made its debut at the Avodon Ballroom as an intermission band. The leader, Celestino, is no stranger to Filmtown, however.

Featuring Jose Salais on trumpet and Phil Arturo, alto saxophonist, Celestino turns out to be a singing guitarist who for many years has been prominent on the west coast as Ceelle Burke. Born in Hawaii, Burke has alternately conducted jump bands, three-tenor hotel combos and all types of musical aggregations.

# 'Ghost' for Hermann

Bernard Hermann, who is in no way related to Woody, is tackling the assignment of composing an original score for 20th-Fox's "The Ghost and Mrs. Muir."

**ALVINO REY**  
AND HIS ORCHESTRA

**THIS LATEST**  
*Capitol RECORDS*  
CAP. 363

**'THAT'S HOW MUCH I LOVE YOU'**  
Vocal by The Blue Keys

**'WHY DON'T WE SAY WE'RE SORRY'**  
Vocal by Jimmy Joyce and The Blue Keys

**The King Cole Trio**  
*Their Latest!*

**'I Want to Thank Your Folks'**  
**'You Should Have Told Me'**

*Capitol RECORDS* CAP. 356

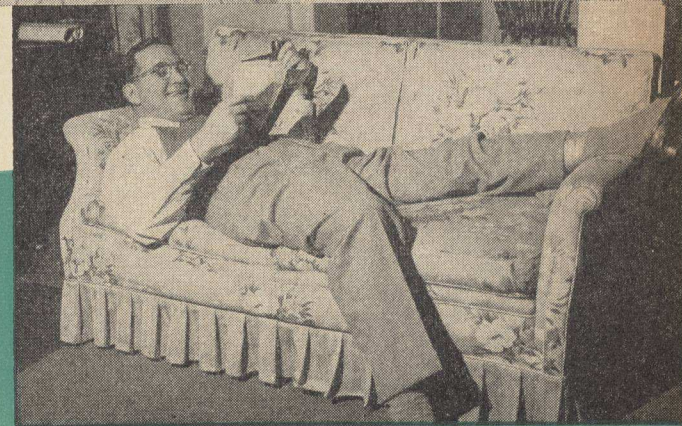
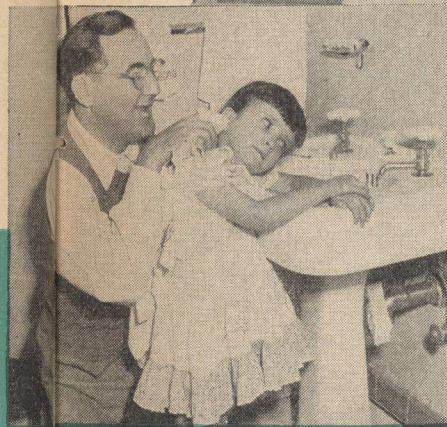
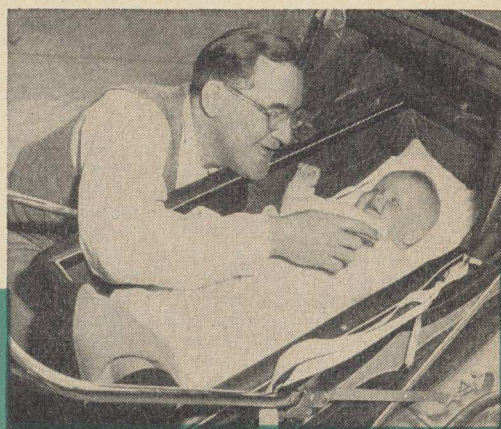




Practice dominates Benny's afternoons despite the interruptions of his daughters. At left, Jess Stacy drops in to run over a sextet arrangement for BG's Monday night NBC program with Victor Borov. Goodman practices Mozart daily, along with the blues.

## ... AT HOME with BENNY GOODMAN

The mailbox at the door of a friendly red house on Cashmere Street in Westwood Station, Los Angeles, simply reads "Mr. and Mrs. B. D. Goodman." And inside, one finds a happy family group that is preponderantly feminine, surrounding the world's greatest clarinetist. BG himself, the Benny whose spectacular musicianship and artistic integrity changed the course of American popular music. At 37, Goodman still tops them all after 11 years as the King. These photos, by Gene Lester, reveal the BG of 1944 as he has never before been pictured.



Gardener by choice, now that he can enjoy real home life after 20 years of travel, Benny transplants seedlings in the rear of his house. The pose may appear phoney, but Benny really enjoys puttering among flowers and pitchforks. Another BG ritual is taking his daughter Benjie, 10 months old, for a daily airing. That's Benny and Benjie in photo at right lapping up gorgeous gobs of February sunshine.

Father Goodman now devotes his attention—and efforts—to his daughter Rachel. She'll soon be four; between Rachel, Benjie and his wife Alice, Goodman is pretty well inundated with feminine charm. Ah, but comes nightfall . . . the youngsters are in bed and all's quiet. Pappy turns on the radio, grabs a mag, lights his pipe and latches a batch of solid comfort. "This," says Benny, "is what I've dreamed of for years."





**THREE-WAY PARLEY** arranged by Dinah Shore on a recent Ford airshow in Hollywood found Jo Stafford, left, and Ginny Simms dropping in on the Tennessee thrush to form a vocal threesome. It was all put together by Billy Wilgus, Ford producer, shown at the celeste console in foreground. Jo and Ginny have their own programs, too. But this was something special.

## Gang of 'Supermen' Perform In Paul Weston's Orchestra

West coast music fans are emphatic in proclaiming that Paul Weston's orchestra is packed with more topflight names than any other band regularly featured on records and network broadcasts.

Hand-picked by Weston, who several years ago was himself chief of Tommy Dorsey's arranging staff, the musicians in the PW band include Herbie Haymer, Matty Matlock, Freddie Stulce, Hap Lawton and Lennie Hartman in the reed section; Ray Linn, Zeke Zarchy, Don Anderson and Charlie Griffard, trumpets; Bill Schaeffer, Elmer Smithers, Al

Thompson and Carl Loeffler, trombones.

The rhythm section is equally as brilliant, man for man, with Nick Fatool firmly established in the percussion chair, George Van Epps on guitar, Jack Ryan on bass and Milt Raskin at the Steinway.

Add a harp and nine strings and it all adds up "Weston."

Paul waves his wand every Tuesday and Thursday over the group via NBC on the Jo Stafford program, with the Starlighters and Martin Block. The same band appears behind Weston on all of Paul's Cap waxings.

## Race is On to Film Life Of Tchaikowsky

What happens when two movie producers bob up with the same idea for a musical?

One beats the other producing it or one abandons his idea when he learns his rival is closer to the finish wire. This month, in Hollywood, it looks as if the Glazer-Finston team is a cinch to beat Producer Hal Wallis in bringing the life of Peter Ilyitch Tchaikowsky to the screen.

Barney Glazer and Nat Finston are just about finished with their "Tragic Symphony" feature which Monogram will release late this year. Wallis, an independent producer, is just getting started with his version, "The Life of Tchaikowsky," which he probably won't complete until the end of the year. Paramount will distribute it.

Wallis says he will stick "pretty closely" to the true facts of Tchaikowsky's career. Glazer and Finston apparently have taken many liberties. Both films, however, will lean heavily on the Russian composer's works with "Romeo and Juliet," "Swan Lake" and the "Nutcracker Suite" getting a heavy going-over on the soundtracks.

Wallis asserts he fears the "Tragic Symphony" picture not in the least even though it will be playing theaters throughout the nation before Wallis can even finish his production. "Competition," he says, "has never hurt a good idea."

## Eckstine Coming West-Or Is He?

Billy Eckstine will open at Billy Berg's on Hollywood's Vine Street on March 12. If everything goes well, that is.

Eckstine was having his troubles as this issue of the Cap News went to press. He and members of his band were involved in a riot in a Boston club and then Eckstine himself was tabbed on another charge in New York. Police got Billy's name on their blotters in both cases.

Eckstine also has been reported ready to abandon his band and try the movies. Berg claims the March 12 opening is all set, however, and many an Eckstine fan in Los Angeles will be awaiting his arrival. He may be doing a single. No one is quite sure.

# The End of an Era; Be-Bop Is Dead in Southern California

Note to bands and musicians planning to come to Hollywood: No be-boppers wanted!

That's the situation in Southern California these days. Only two noted be-bop instrumentalists are still around. They are Howard (Trumpet) McGhee and Lucky (Tenor) Thompson. A year ago, when the craze hit its full strength, there were hundreds. Neither McGhee, who apes Dizzy Gillespie, nor Thompson now is working steadily.

Radio jockeys are admittedly bored with be-bop jazz, and even youthful hotrocks like Gene (KFWB) Norman and Alex (KXLA) Cooper have tapered off to a point where a Bird or a Diz is rarely heard via the airwaves.

### It Started Two Years Ago

It all started on the west coast when Coleman Hawkins and Howard McGhee arrived in Hollywood in February of 1945. Fresh from New York's 52nd Street, they came on like Ava Gardner with their scintillating improvisations, voicing a tenor and a trumpet in fast unison passages. A month later King Gillespie arrived, and although he did such poor business at Berg's that he was dropped after four weeks and forced to return to New York, his influence on young musicians hereabouts was incredibly powerful.

The race was on by April of 1945. Boyd Raeburn tried to offer "big band" be-bop, but except for a single so-so engagement at the Morocco, was unable to get a booking. All through 1946 the moppet trumpet players imitated Dizzy's gyrating horn; the kid saxophonists ran chromatic scales and considered themselves the equal of Charlie Parker himself.

### Even Kenton Drops It

In recent months the craze, as all crazes must, ran its course and slowed to a dirge. Red Nichols is now doing the biggest business in Hollywood, at the same Morocco Club where Raeburn once held forth. Gerald Wilson, who for a time tried be-bop and then discarded it for a more melodic and musical style, has Berg's to himself—and he isn't imitating Diz. Stan Kenton features five powerful trumpeters and not a one is be-bopping at the Avodon.

Not a single be-bop orchestra is holding forth today in Hollywood. No

records are being made, at this writing. In short, whatever happened to it?

### Be-Bop Concerts a Flop

Slim Gaillard is lost in oblivion, Harry (The Hipster) Gibson hasn't been mentioned in a year, Parker can't seem to get started since his breakdown last fall, McGhee and Lucky Thomason are scuffling and the dozens of "authorities" who promote jazz concerts are learning that the "wrong note" musicians are having to learn music—jazz—all over again. Box-office and be-bop simply don't mix.

At least at the moment, in Southern California. —Dexter.

## MEET THE JOCKEY!

GIL NEWSOME has been in radio since 1934. It shows in his work, too, because he has four shows of his own now over KWK

in St. Louis, including "Bandstand Revue," "First Five," "ABC Club" and "Teen-Thirty Club" ranging from 9 a.m. until 11 p.m. Gil left the "Spotlight Bands" and

"Double or Nothing" network programs to accept his St. Louis slot, putting in a year and a half in the army in the meantime. No dilettante when it comes to music on wax. Newsome has been collecting records 15 years. He plays all kinds of music for KWK listeners.



## Donahue, Miller Open Disc Shops

Al Donahue, vet maestro, and Eddie Miller, for 15 years one of the greatest tenor saxists in the business, joined the ranks of platter merchants last month in Los Angeles.

Donahue opened his own record store near the Los Angeles City College campus with his manager, Frankie Walsh, assuming partial ownership. Miller, who for the last year has been blowing his horn almost exclusively in the studio orchestra under Alfred Newman's baton at 20th Century-Fox, unshuttered his wax shop in the San Fernando Valley, just a few miles outside Hollywood.



**THE BLUE REYS**, Tom Kenny, Blossom Deary, Ralph Hall and Jimmy Joyce, handle the vocals with Alvino Rey's ork. And they get a blend that sounds unlike other groups. Their newest biscuit couples "That's How Much I Love You" with "Why Don't We Say We're Sorry?"

## Sinatra Back on Air

Frank Sinatra was expected back in Hollywood on the last day of February to return to his Old Golds radio program, which, a month earlier, he and the sponsors had decided to conclude. After a vacation, Sinatra resumes as a smoke peddler Wednesdays over CBS.

**JIMMY WAKELY**  
and his  
Rough Riders

IT'S NEW!  
IT'S HOT!

**'Somebody's Rose'**

**'Everyone Knew It But Me'**

VOCALS BY JIMMY WAKELY

**Capitol RECORDS**  
CAP. 360

**'HIS FEET TOO BIG FOR DE BED'**

*A Terrific Cuban Calypso*  
Vocal by June Christy and The Pastels

**STAN KENTON**  
AND HIS ORCHESTRA

and  
**'AFTER YOU'**  
Vocal by The Pastels

**Capitol RECORDS**

CAP. 361





Vaughn Monroe's work set at Palladium through March 15.



# Tony Martin and Dave Rose Will Sub for Cantor

Cantor, on whose program Margaret Whiting has been featured as vocalist since last October, will return in the fall to head up the cast again for the beer-maker. It's an NBC offering.

*singers'  
stuff*

Stan Kenton wants it made known to all who are interested in his new vocal quintet, the Pastels, that Dave Lambert coached and trained the combo for its heavy recording schedule and current run at the L.A. Avadon.



Claude and Cliff Trenier, singing twins, finished sock run at the Cricket Club and were followed Feb. 5 by Herb Jeffries. Geechie Smith's rugged little band, with Smith's trumpet showcased, is backing Herb's songs and purveying the dance music. The band has been held over so many times Smith has lost count.

# Texas Tour Skedded For King Cole Trio in May

Before hitting Texas, however, Nat

Cole, Johnny Miller and Oscar Moore will play theaters in Columbus, Cleveland, Cincinnati, and starting March 20 for two weeks, the big Chicago Theater in the Windy City. Every Saturday they'll broadcast their own Wildroot show from whatever house they happen to be playing. It's heard over NBC. Cole advises that his trio will arrive in Hollywood in late May and spend most of the summer months in sunny California.

**Jo Stafford** ★ ★ ★

*Her Latest!*

**'GIVE ME SOMETHING  
TO DREAM ABOUT'** ★ ★ ★ ★ ★

**'THAT'S WHERE I CAME IN'** ★

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PAUL WESTON and  
His Orchestra

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who's where

STAN KENTON: Avodon Ballroom, closing March 3.  
RED NICHOLS: Club Morocco.  
BOBBY SHERWOOD: Casino Gardens in Ocean Park.  
JACK TEAGARDEN: Susie-Q Club.  
JOE ALEXANDER: Pico Club.  
VAUGHN MONROE: Palladium.  
DENNY BECKNER: Aragon Ballroom.  
TIMMIE ROGERS: Billy Berg's.  
TOMMY DECARLO: Pontrelli's Ballroom.  
GEECHIE SMITH: Cricket Club.  
JOHNNY WHITE QUARTET: Club Rounders.

ANITA O'DAY: Swanee Inn.  
MAX MILLER QUARTET: Swanee Inn.  
GERALD WILSON: Billy Berg's.  
EARLE SPENCER: Meadowbrook, week-ends.  
WESLEY TUTTLE: Painted Post.  
JACK McVEA, Red Feather.  
JOE LIGGINS: Savoy.  
NAPPY LAMARE: Hi-De-Ho Club.  
FREDDY MARTIN: Hotel Ambassador.  
RUSS MORGAN: Hotel Biltmore.  
CEE-PEE JOHNSON: Down Beat.  
ABBEY BROWNE: Charley Foy's.  
PAGE CAVANAUGH TRIO: Bocage Room.

FRANKIE LAINE: Club Morocco.  
MEL TORME: Bocage Room.  
EMIL BAFFA: Florentine Gardens.  
JERRY WALD: Ciro's.  
MANNY STRAND: Earl Carroll's.  
MATTY MALNECK: Slapsy Maxie's.  
WOODY HERMAN: Station KLAC.  
BENNY GOODMAN: NBC, Hollywood.  
POISON GARDNER: Streets of Paris.  
NICK COCHRAN: Larry Potter's Club.  
RAY WHITTAKER: Town House.  
JOE DAUBEK: Penthouse.

Spencer Ork Has Job

Earle Spencer and his "mystery band" are playing weekends at Joe Zucca's Meadowbrook, in nearby Culver City. The contract called for four weekends starting Feb. 7.

Wedo Marasco in Town

Wedo Marasco, alto saxist with Vaughn Monroe who operates a booming record store of his own in Ansonia, Conn., is in H'wood with Monroe's ork. Wedo's wife runs the store while he's on the road.

**TEX RITTER**  
with Cowboy Band



**HIS NEWEST**  
**'One Little Tear Drop Too Late'**  
Vocal by Tex Ritter  
**'Ninety-Nine Years is a Long Time'**  
Vocal by Tex Ritter

Tex Ritter Hits Jackpot; '47 Will Be His Big Year

By LEE GILLETTE

ABOARD THE SUPER-CHIEF (By Stagecoach Courier Special Delivery)—Rolling along over the plains between New York and Los Angeles, the news of the month in the western folk music field appropriately centers around the fabulous career of Tex Ritter. If the months to come in 1947 prove half as fruitful—and exciting—as the first two have proven, then Ritter will certainly enjoy the greatest year of his career.

It all started on Jan. 8 when Tex became a father. His son is named Thomas Matthews Ritter and he's ready to rope already. Then came a week at the L.A. Million Dollar Theater, where regular vaudeville is now just a memory. Tex broke it up, and at the box-office, too. Then the government notified Tex that his application for a radio station in San Bernardino had been accepted. Finally, a major studio popped up with a boffo offer for Ritter to make a series of westerns. Ritter now is planning a tour of Texas and Oklahoma. And the wheel of fortune is spinning like crazy—in his favor.

MEET THE JOCKEY!

JACK WILSON spins 'em every morning, from midnight to 5 a.m., on Louisville's powerful WHAS, using Kenton's



"Painted Rhythm" as his theme. Jack regularly receives mail from as far away as Tokio, New Zealand and the Baffin Islands. Before affiliating with WHAS, he served as program director

of KARK in Little Rock. Still unmarried, Wilson has three years in the service to his credit, and gets his big kicks interviewing prominent performers in the wee small hours. Modestly, but with assurance, he claims the widest coverage of any all-night disc show in the world.



CLIFFIE STONE is the genial song salesman who has recently leaped into the national spotlight as a singer of western tunes on records and radio airings from the west coast. He's no slouch as a tune-cleffer, either. Lee Gillette's story above tells about it—and Cliffie—elegantly. —Photo by Charlie Mihn.

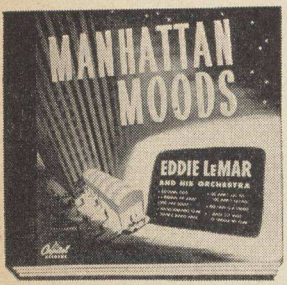
Stone's "My Pretty Girl"

Cliffie Stone's first record for Capitol was such a success that they've released another—but fast. On his new etching Cliffie features a vocal trio, the Three Stepping Stones, who render—render, that is—"My Pretty Girl." The other side is an instrumental version of the old favorite, "Tiger Rag." Cliffie also is hitting the jackpot with his original songs, and of course he continues his heavy radio schedule over L.A. stations.

Wesley Tuttle's new band opened at the Painted Post in the San Fernando Valley. He's doing a bang-up job, they say, and doubling with Stone on Cliffie's KXLA programs.

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**MANHATTAN MOODS**—Eight sides of well-known listenable melodies, featuring Eddie Le-Mar, his sophisticated piano, and his orchestra. Intriguing arrangements with a real cosmopolitan air.  
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ROMANCE ADVENTURE

New

FUN INSPIRATION



**SQUARE DANCES**—Cliffie Stone's Band and eight delightful American folk numbers. With each album an illustrated instruction book on square dancing—all the terms, calls, and steps.  
BD-44 \$3.15 plus tax.



**GYPSY NIGHTS**—A spirited lure to all who thrill to the gypsy's music. Jascha Datsko and his Gypsy Ensemble in folk songs of Greece, Russia, Spain, Hungary, and Rumania.  
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**SEASONAL HYMNS**—California's famed St. Luke's Choristers present stimulating hymns, carols and chorales for all the major religious seasons. An ideal seller for Lent and Easter.  
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## ★ Even Their Name Is Pretty ★



**MEET THE PASTELS**, Stan Kenton's latest acquisition, who bolster the SK battery of vocalists on the band's current engagement at the Los Angeles Avodon Ballroom. Trained by Dave Lambert, the Pastels comprise Wayne

Howard, Margaret Dale, Don McCloud, Jerry Packer and Jerry DeWayne. Boss Stanley studies a new arrangement with them in this photo by Gene Howard, a former Kenton singer himself.